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DIRECTOR

Second Clothing Bulletin

(REVISED)

By

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COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS OF THE STATE OF IDAHO UNIVERSITY OF IDAHO COLLEGE OF AGRICULTURE AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

BOYS' AND GIRLS' CLUBS

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Requirements for Second Year Clothing Members

1. Make a pair of bloomers, or similar undergarment using fell seams.
2. Make a pair of pajamas.
3. Patch a garment, using a hemmed patch.
   Note: A sample patch is allowed for the exhibit, though it is preferred that you use the hemmed patch on an article of clothing that needs mending.
4. Make a cotton school dress, with set-in sleeves.
5. Judge each article made, using score cards given in bulletin.
6. Keep a record of your work, and submit a final report.
7. Exhibit, at community, county, or district fair, the articles you have made.

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Problem I

Bloomers

BLOOMERS, shorts, step-ins, or combination suits of tailored type, using fell seams, should be made for this problem.

I. Materials

Soft, light-weight materials such as cotton, nainsook, long cloth, crepe, Berkeley cambric, mercerized cotton, or rayon, in white or delicate colors are suitable for this type of underwear.

For everyday wear, bloomers or shorts may be made of gingham or print to match the dress.

II. Design and Pattern

1. *Styles.* Styles for underwear change with the styles for outer garments. As dresses become more fitted, the underwear must be designed to fit smoothly, with no bulky fullness to detract from the appearance of the dress.

Many bloomers and similar garments are made with fitted bands rather than elastic at the waist line, and with little extra fullness. Some patterns are planned to be cut on the bias.

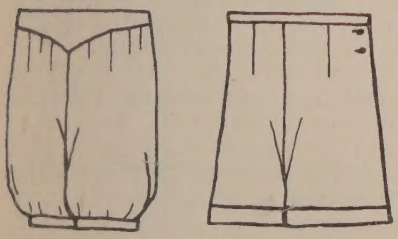


Fig. 1—Two types of bloomers

You may use either a commercial or drafted pattern of suitable design. Commercial patterns are numbered according to age or hip measure. An outline for a simple bloomer pattern made by your own measures is given here.

2. *Drafted Pattern*

(a) *Measures*

Length. From waistline, just in front of the hip bone, to the center of the bend of the knee.

Hip. Take a loose measure around the largest part of the hips.

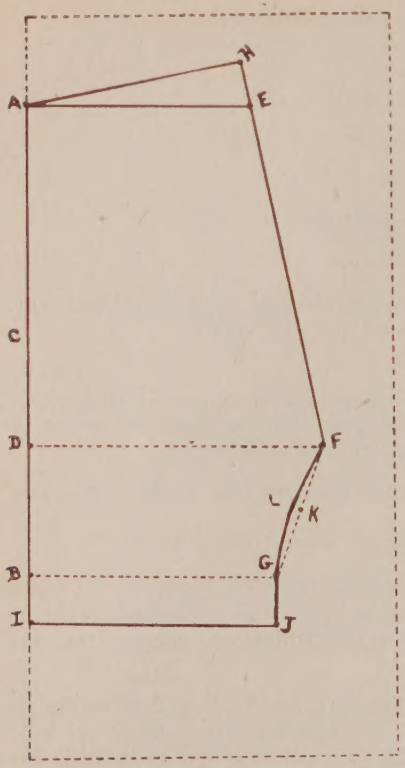


Fig. 2—Drafted bloomer pattern

(b) *Pattern* (*See Fig.* 2).

Use large piece of paper folded lengthwise.

Begin pattern about 4 inches down from top of paper along folded edge, by marking point A.

Measure A B equal to the length measure you have taken.

A C—one-half A B.

D—4¾ inches below C.

A E—¼ hip measure plus 1 inch.

D F—½ hip measure minus 5 inches.

B G—¼ hip measure plus 2 inches.

B I—2 inches below B.

I J—Same length as B G.

F G—Dotted line.

K—½ F G.

L K—½ inch.

Draw line from J to G, continue through L to F, making a smooth curve.

Draw F E, and continue line to H, which is from 2 to 3½ inches beyond E, depending on size of person.

Draw A H.

Cut out pattern from A to I, to J, to G, to F (through L), to H, to A.

Open paper and cut from A to E on one-half of pattern.

This pattern is for bloomers to be worn above the knee. More length may be added below I J if you wish.

No seams are allowed on this pattern.

III. Cutting

Can you figure out how much material you should buy? There are two pieces, two legs of the bloomers, to be cut. Since your cloth will not be wide enough to cut them side by side, you must have two times the length of your pattern, plus allowances for hems or bands, at the top and bottom. If you are using a commercial pattern, look on the envelope to see how much cloth the pattern requires.

You will also need thread, No. 70, for medium weight materials, and elastic or buttons.

Straighten and press your material as you would for any garment.

Fold the cloth, crosswise, in order to cut both legs at the same time. When there is a right and wrong side to the material, this is especially important for it prevents your cutting the two halves for the same leg.

If you use the drafted pattern, allow ⅜ inch on all edges for seams. If using hems, allow 1 inch at top and bottom. If using a commercial pattern, follow the directions for cutting which are given with the pattern.

IV. Making

1. *Joining.* Sometimes it is rather hard to know which edges of the bloomers should be sewed together first. The notches on the commercial pattern will help you with this.

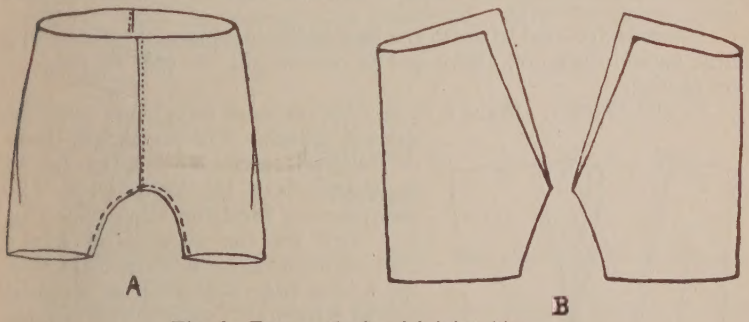


Fig. 3—Two methods of joining bloomers

You will notice that there is extra length on the back of the bloomers to allow you to sit down comfortably. To make the bloomers, join these two edges in a fell seam, and join also the two front edges. Now sew up the leg seams in one continuous seam (*See Fig. 3A*).

Another method which may be used is the sewing up of each leg seam, then sewing the back edges and front edges together in a continuous seam (*See Fig. 3B*).

2. *Fell Seam.* This is a good seam for bloomers because it is flat and smooth.

Baste the seam with the two wrong sides of the material together, and stitch on the finished line.

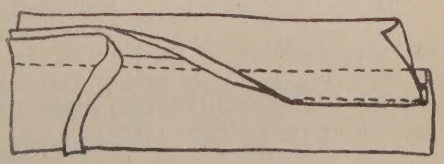


Fig. 4—Stitched fell seam

Crease the seam flat, trim off the under edge, and turn in the upper edge to make the finished seam 3/16 to ¼ inch wide. Stitch on the folded edge.

3. *Finishes.*

(a) *Bands.* The waistline of the bloomers may be finished with a straight or fitted band. In this case, the fullness at the top of the bloomers is gathered or pleated in to fit the band, or is fitted out in darts.

In some designs, the band is used only across the front, the back being finished with a hem through which elastic is run.

If bands are used for both back and front, or if the garment is cut on fitted lines so that there is no fullness at the top, you should make bound plackets at one or both sides to allow for putting the garment on. Fasten with buttons and buttonholes (See *First Clothing Bulletin,* page 15).

If bands are used to finish the legs of the bloomers, they are made large enough to go on easily and fit comfortably so that no plackets are needed.

Bound Placket. Make a slash, or if on seam leave seam open the desired length. Cut a straight piece of material twice this length plus ½ inch, and about 1¼ inches wide. Use this piece to bind the slash (*See Fig. 5*). First sew the piece to the wrong side, then fold it over to the right side, the folded edge just covering the first line of stitching. Stitch on the folded edge on the right side.

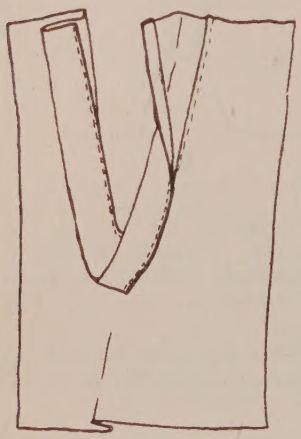


Fig. 5—Bound placket

The width and shape of the bands vary with the style of the bloomers. They should be made the right size to fit comfortably.

Bands are usually sewed on with two stitchings. If putting bands on bloomer legs or on both back and front at the waistline, first sew across the ends of the bands, making a plain seam to the wrong side. Pin the band to the wrong side of the bloomers, matching the center of the band to the center of the bloomer edge. (If there is fullness to be held in, first gather the edge of the bloomer with two rows of small running stitches, and draw up to fit the band, distributing the fullness evenly).

Baste and stitch band in place. Bring the free edge of the band over to the right side, turn the seam allowance under and baste in

place so that this folded edge just covers the line of stitching. Stitch on the folded edge from the right side.

If you prefer, the band may be stitched first to the right side, then folded over to the wrong side and hemmed into the line of stitching by hand.

(b) *Hems.* The top and bottom edges of the bloomers may be finished with hems, through which elastic is run. If this finish is used, you should never have the elastic too tight. It is not only uncomfortable, but unhealthful, because it interferes with the circulation of the blood. If the bands are so tight that they leave a mark on the skin, you will know that they should be loosened.

When stitching in the hems, leave openings about one inch long for putting in the elastic. Be sure that the ends of your stitching are secure. Stitch back on the line of stitching a half inch, and then tie the thread ends. The elastic is either lapped ½ inch and sewed firmly together, or fastened with a hook and eye so that it can be taken out when the bloomers are laundered. After the elastic is put in, hem the opening by hand.

Problem II

Pajamas

I. Design

Choose a simple commercial pattern, keeping in mind suitability to person and occasion.

Since pajamas have become popular for a variety of uses, we find fashion giving us a variety of styles.

Sleeping pajamas are simplest in design, and may be made in light, delicate colors; lounging pajamas are more extreme in style and richer in color and materials; those for beach wear are made of sturdy materials, in sport styles, usually of gay colors or patterns.

Attractive designs may be worked out by using a figured material trimmed with plain bands of the same material; a plain color trimmed with a figured or striped material; or a plain color for trousers and a figured material for the top part of the pajamas.

II. Materials

The material chosen should be becoming, attractive in appearance, soft enough to be comfortable, and durable enough to stand wear and laundering.

Pajama checks or stripes, cotton crepe, or mercerized cotton materials are suitable for sleeping pajamas. If you wish a heavier material, outing flannel or a light weight sateen may be used.

Beach pajamas are usually made of print, broadcloth, or other dress materials.

Your material should be at least 36 inches wide. Your pattern will tell you the amount needed, which will probably be at least two times the length of the trousers and two times the length of the blouse, as the material will not be wide enough to cut two pieces side by side.

III. Making

Test the pattern by holding it up to you to see if it needs to be changed in length or width.

If alterations are necessary, use the directions given in Problem IV (*See also Fig. 7*).

Read and follow carefully all the directions on the pattern envelope and on the sheet which is included with the pattern. These suggestions will tell you about the folding of the material, the placing of the pattern for cutting, the seam allowances, and the marks to show which parts of the pattern are to be joined together.

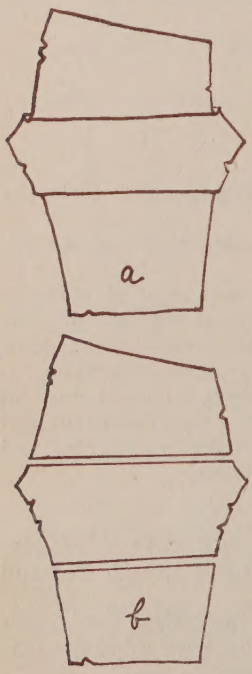


Fig. 7.—Altering length of pajamas

You will notice that the trousers of this pattern are similar to the bloomers, except that the pajamas are longer and do not have the fullness gathered into a band at the bottom.

If there is a right and wrong side to your material, care must be taken to prevent cutting the two halves of the trousers for the same leg. Fold the material crosswise, with the two right or two wrong sides together, then pin the pattern in place, and the two halves will be cut correctly.

French seams may be used for pajamas, except those of tailored styles, which should have flat fell seams.

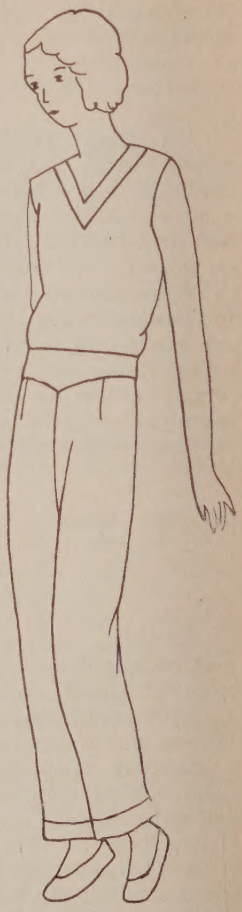


Fig. 6.—Suggestive design for pajamas

In making the trousers, sew the leg seams first, then join the two parts in a continuous seam. Press every seam or other finish as soon as it is made.

The top of the trousers may be finished with a hem through which elastic or tape is run, with bands fastened with buttons and buttonholes or bands ending in ties at the side. If bands are used, you should make bound plackets at the sides before putting the bands on.

The bottom of the trousers may be finished with a hem, binding, or a band of contrasting material.

In the blouse part the shoulder seams are made first. The neck finish can be made more easily before the side seams are sewed up. This finish may be fitted facing, binding, or collar. The side seams are made next.

The bottom edge of the blouse is finished with a hem, facing, or binding, and the sleeve or armhole with a binding, facing, or cuff, depending upon the design chosen for the pajamas.

Problem III

Hemmed Patch

I. Mending

Mending is a necessary part of the clothing project.

If you learn to mend well, you can not only keep your own clothes in good repair, but help with the family sewing as well.

Mending includes sewing on buttons, snaps, or hooks; sewing up rips in seams or other finishes; darning; and patching.

Patching is the mending of a hole or worn place by putting in a piece of material rather than weaving in threads, as in darning.

II. Hemmed Patch

1. *Use.* There are various kinds of patches. The hemmed patch is one of the most useful because it is strong and durable, and will stand laundering. It may be used to mend underwear, aprons, wash dresses, overalls, shirts, and household linens.

2. *Preparation.* The material used for the patch should match that of the article to be patched if possible. New material does not look well on an old, faded garment.

Trim away all worn parts around the hole, cutting along the threads to make a square or rectangular hole. A patch of this shape is easier to put on and is less conspicuous than a round one or one of irregular shape.

Cut the piece for the patch large enough to cover the hole and extend ¾ to 1 inch beyond the hole on all sides.

3. *Application of Patch.* Pin the patch in place on the wrong side of the article, lapping it the same amount on each side of the

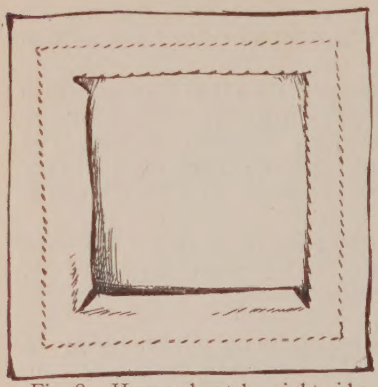


Fig. 8.—Hemmed patch—right side

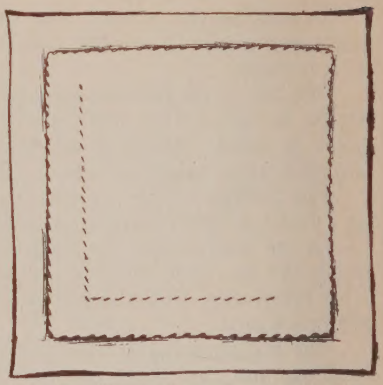


Fig. 9.—Hemmed patch—wrong side

hole, and matching the thread or design of the garment. The lengthwise threads in patch and garment should go the same way. Baste the patch in place.

Turn in the raw edges of the garment about ⅛ inch, and baste down to the patch. It will be necessary to clip each corner diagonally (*See Fig. 8*). Hem these folded edges down to the patch with hand hemming stitches.

If necessary trim the edges of the patch on the wrong side so that they are even in width. A ⅜ inch allowance is enough for most materials. Turn in ⅛ inch around the edge of the patch, baste in place and hem down to garment by hand (*See Fig. 9*).

Remove bastings, and press patch carefully.

Time may be saved by stitching this patch by machine on articles on which machine stitching is not objectionable.

Problem IV

Dress

For this problem you are to make a cotton school dress with set-in sleeves.

You will first need to do some careful planning if the finished dress is to be attractive, becoming to you, and suited to its use. Study yourself. Study designs and colors before choosing your pattern and material.

I. Choosing the Design and Pattern

There are many types of girls and many different designs. Your problem is to choose the design best suited to you and to the material you plan to use.

The right lines will help you make the most of your appearance, while the wrong lines will have just the opposite effect.

Every dress has certain lines made by the seams used to join the parts of the dress, such as the armhole seam, shoulder seam, and seam joining the waist and skirt; other lines are made by trimmings of various kinds, including pleats, ruffles, tucks, buttons, belts, collars and cuffs, and embroidery.

Study designs in magazines and pattern books. Notice the lines or parts of the dress used to form the design in each case.

Most young girls have normal, well-proportioned figures, but some are quite short and plump, and others are tall and thin. These girls need to give special thought to the style of their dresses.

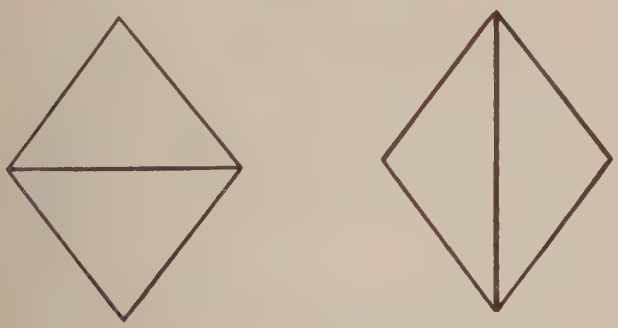
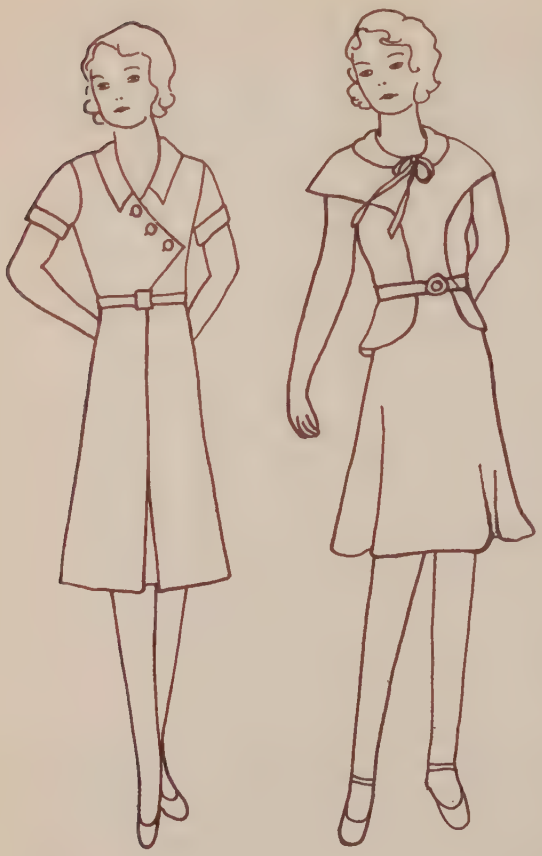


Fig. 10.—Effect of crosswise and lengthwise lines

Lines for the Stout, Plump Girl. She should avoid using any lines which call attention to her width. Crosswise lines lead the eye across the figure and so give us an impression of greater width (*See Fig. 10*). Notice that the same object looks narrower when a lengthwise line is used. Judging from *Fig. 10,* we should say that a girl who is inclined to be stout should not choose a design which has crosswise lines such as wide bands or tucks, wide or conspicuous belts, ruffles, large pockets, or wide collars. Simple, straight styles emphasizing up-and-down lines would be better for her (*See Fig. 11-A*).

Lines for the Thin Girl. The thin girl may use some crosswise lines, particularly if she is tall, for these lines will make her look shorter and wider The softness obtained by extra fullness, as in shirring, gathers, pleats, or tucks, is usually becoming to the girl who is thin (*See Fig. 11-B*).

Neck Lines. Special thought should be given to choosing neck and collar lines. The neck line is a frame for the face, and it should be a becoming one.



A B

Fig. 11.—Effect of lines in dress. A—Lengthwise lines give height and slenderness. B—Soft, curving lines are good for the slender girl

Study the shape of your face. It may be the oval shape which is a "happy medium." In that case you can wear a great variety of shapes of neck and collar lines. Your choice is more limited, however, if you have a round face, a long, thin face, or a square chin. Remember that the repeating of a line makes it more noticeable. For example, if you have a round face, and repeat that line in a round collar, the face looks more round than ever. V-lines are more becoming (*See Fig. 12*). A soft, rounding line may be just right for the long, thin face (*See Fig. 13*); a long, pointed collar would add to the length of the face, so should not be used. Square neck lines are bad for the broad, square face; a long pointed line, not too severe, would be a better choice. It would lead the eye downward, rather than across the face. Look through your pattern books and decide on several collar lines that would be suitable for the various types of faces.

Lines Suited to Each Other. The lines of a dress must be suited not only to the person, but also to each other. That is, the lines of the dress, or of the dress and trimming must be so combined that they seem to belong together.

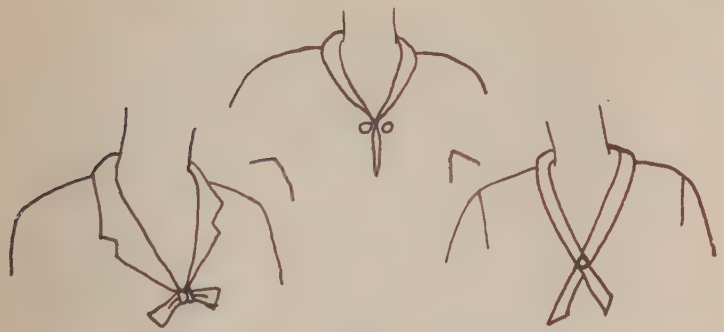


Fig. 12.—V-lines add length to the round face

Lines of a dress agree with each other when the same type of line is used throughout. For example, in *Fig 11-A*, straight lines are used, while in *Fig. 11-B*, curves predominate. Straight and curved lines may be combined in the same dress, but the use of a variety of lines often makes for a confused effect. You would not put a round collar and pointed cuffs on the same dress. A dress with round scallops at the bottom and pointed finish at the waist line would also be poor in design.

II. Choosing the Material

1. Prints, ginghams, cotton broadcloth, Indian head, beach cloth, poplin, chambray, percale, or other medium-weight cotton materials should be used.

2. Choice of Color. Choose colors that are becoming to *you,* bringing out the best in the coloring of your hair, eyes, and skin. Never select a color just because it is the latest fad, or because it looks well on someone else.

Since no two people have exactly the same coloring, no hard and fast rules for choosing the most becoming colors can be given. The best way is to try them out, holding samples of various colors up to

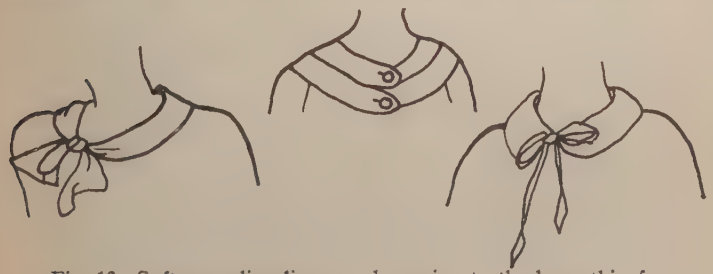


Fig. 13—Soft, rounding lines are becoming to the long, thin face

the face to see if they make the complexion look clearer and bring out the best tones in the hair and eyes.

Blondes usually find blue, green, and purple becoming, if chosen in the right tints and shades. Brunettes are more likely to wear the warmer tones of red, yellow, orange, and brown. Girls of the medium or in-between type, with a clear complexion, have quite a variety of colors from which to choose. Auburn-haired girls may select the blues and greens which emphasize the color of the hair or the brown tones which blend with it.

Remember that these are only general rules. Every color has many tones, all varying in becomingness. For example, a girl to whom dark blue is becoming might not be able to wear a bright blue. One who would wear dark brown very well might not find neutral tans becoming.

Soft colors are more generally becoming than brilliant ones. Bright, intense colors can be worn best by people with clear skins, good color, and considerable contrast in coloring such as we find with dark hair and eyes. People of delicate coloring will find that soft, pastel tones are better suited to them than bright colors, which are likely to be overpowering.

Some colors are quite easy to wear. These include dark blue, bronze green, dark wine, flesh, apricot, salmon pink, and turquoise blue. Others, such as bright, hard blues, bright yellow-greens, and deep, bright purples, are very difficult to wear.

A mixture of colors, as in a print, or a color softened by a light tone near the face may be more becoming than a plain, unrelieved color.

Find and wear those colors which are suited to *you*.

A school dress should not be so light in color that it soils easily. Dark, bright colors are practical. Prints are colorful and attractive, yet do not show soil or wrinkles. Bright accessories, such as hat, scarf, tie, or handkerchief may be used to give color to a dress that is neutral in tone.

3. Color Combinations. The material or bias tape used for trimming must harmonize with the color of the dress, that is, the two colors must look well together.

If your dress is to be made of a print, one of the outstanding colors in the print is usually a good choice for the trimming.

If you are using two plain colors, it is important to choose the right colors and the right tones of those colors. In *Fig. 14* you have the names of twelve colors arranged in the form of a circle or color wheel. Any one of these colors may differ in two ways: (1) in lightness and darkness, as light and dark blue, lavender and purple, orange and brown, or pink and red; (2) in brightness, as bright red and dull red, bright green and gray green, orange and tan.

Three simple ways of combining colors are given here:

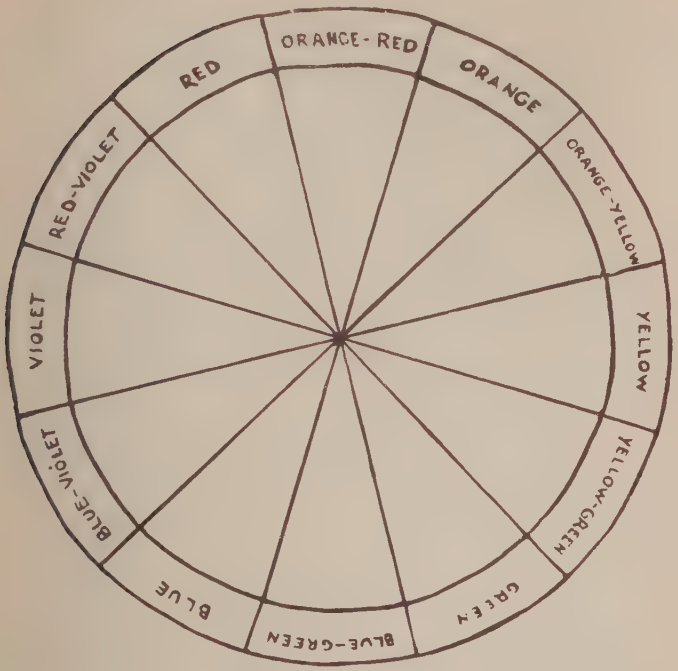


Fig. 14.—Color circle

(a) *A one-color harmony* is made by using different tones of the same color. We use this kind of harmony when we combine tan and brown, dark and light blue, or various tints and shades of green or any other color. When planning a one-color harmony we should take care that the tones used are not so much alike that the result is uninteresting or monotonous. For example, a tan dress trimmed with orange and brown bias tape would be more interesting than one on which several medium shades of tan were used.

(b) *A neighboring color harmony* is one made up of colors which are next to each other on the color circle, for example, green beads with a navy blue dress. Autumn colors of red-brown, orange and gold may be used to make beautiful neighboring harmonies, and are often seen in prints.

(c) *A complementary harmony* is made by combining two colors opposite each other in the color circle (red and green, yellow and purple, orange and blue). Great care must be used in working with these colors. There is such great contrast between them that they may clash instead of harmonize unless the right tones are chosen. We

may combine light pale tones, such as delicate pink and green, or yellow and lavender. We may use dull tones, as dull blue and tan (which is a neutral orange), or we may combine neutral colors with a bright one, as in a dull blue dress which has a tie or scarf of tones of tan and bright orange.

4. If possible, get samples of material ahead of time, and test them for wear and laundering as suggested on pages 8 to 10 of the *First Clothing Bulletin.*

5. Before actually buying the material it may be well to see whether you can obtain the trimming you need. Sometimes it is impossible to find the right color of material or bias binding to harmonize with the color of the cloth you have planned to use for the dress. In that case you should select another material because trimming which is "off-color" will spoil the appearance of your dress.

6. Consult the pattern envelope to see how much material you need. The table on the envelope gives the amounts of various widths of material necessary for that particular pattern.

7. If material has not been shrunk, you should shrink it before making the dress. Directions for doing this are given on page 26 of the *First Clothing Bulletin.*

III. Use of Commercial Pattern

1. Before starting to use your pattern study the pattern envelope, pattern, and sheet of directions.

Each pattern has certain marks, consisting of notches, perforations (holes), figures, or written directions. These markings tell you how much is allowed for seams and hems, which parts of the pattern should be placed on the straight of the material, how the various parts should be joined together, and where pockets or other trimmings should be placed. Diagrams showing how to place the pattern in order to save the most material are sometimes given. Suggestions as to the order of work, and the processes of construction are also furnished with some patterns.

You can easily see that you will save time and get better results by studying your pattern and taking advantage of all the help it can give you.

2. Even though you have bought the right size, your pattern may need some alteration. Hold it up to you to see about the length and width. Notice especially the proportion of the waist and skirt parts of the dress. If the pattern needs to be made larger or smaller, use the methods given here.

3. *Alteration of Pattern*

When altering the size of a pattern care should be taken to change the outside lines as little as possible. For this reason we make changes on the inside of the pattern according to the following directions.

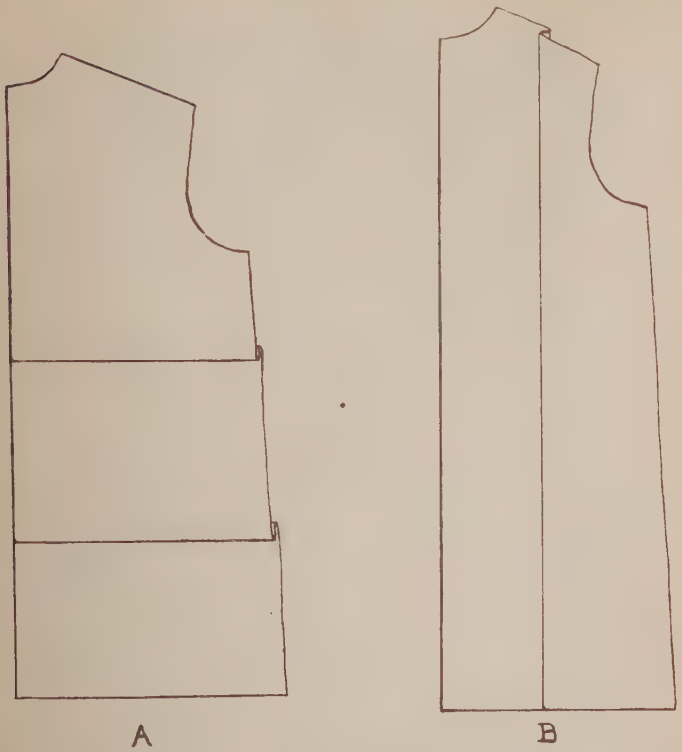


Fig. 15.—A—Method of shortening dress pattern. B—Method of narrowing dress pattern

a. Pattern too long (*See Fig. 15-A*). Fold a tuck across the pattern, taking up enough to make it the right length. In a one-piece dress it may be necessary to take one small tuck below the waist line and one above, in order to keep a good proportion between the parts of the dress. If the sleeve pattern is too long, take a fold either above or below the elbow, or both, as is needed to bring the elbow point of the sleeve at the right place (*See Fig. 16*).

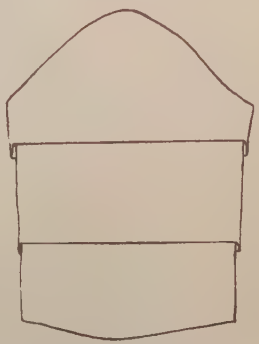


Fig. 16.—Method of shortening sleeve pattern

b. Pattern too wide. Fold a small tuck straight down from the shoulder to

the bottom of the pattern, making the pattern the right width (*See Fig. 15-B*). If you have chosen the right size of pattern the width of sleeve will probably be all right. It can be made a little narrower by taking up the under arm seam. A fold lengthwise through the sleeve is usually not necessary, and is likely to spoil the curve at the top of the sleeve.

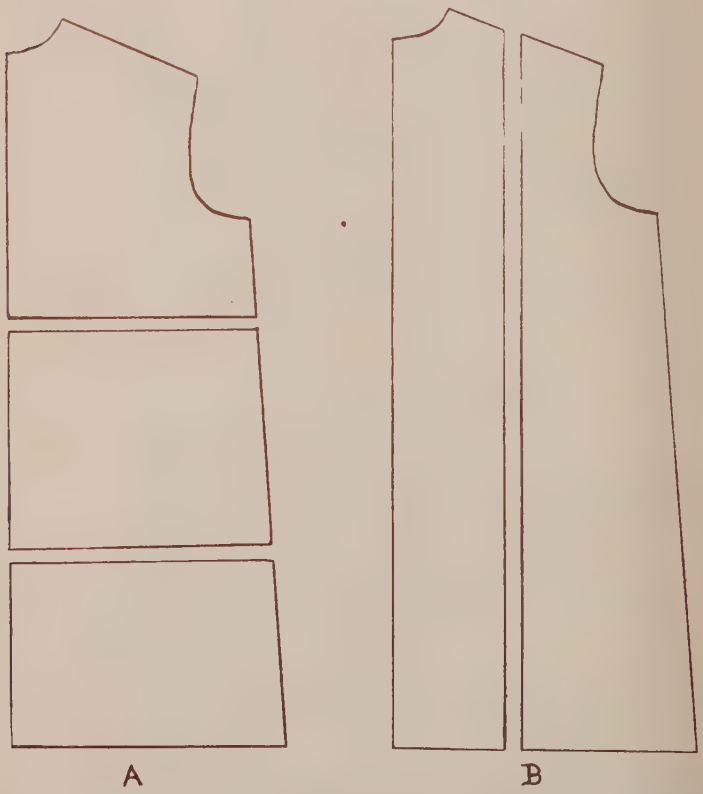


Fig. 17.—A—Method of lenghtening dress pattern. B—Method of widening dress pattern

c. Pattern too short (*See Fig. 17-A*). Slash the pattern across, and separate the parts the amount needed to make it the correct length. This slash may be above the waist, below the waist, or in both places as needed. The same rule should be followed to lengthen the sleeve pattern (*See Fig. 18-A*).

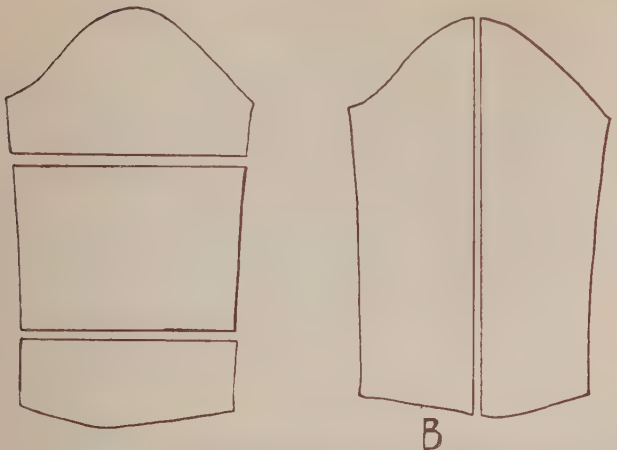


Fig. 18.—A—Method of lengthening sleeve pattern. B—Method of widening sleeve pattern

d. Pattern too narrow (*See Fig. 17-B*). Slash the pattern down from the shoulder in a straight line, and separate the two parts as much as is necessary. The sleeve should not need this alteration. If the upper part of the arm is very plump, it may be necessary to slash the pattern and separate it a little (*See Fig. 18*-B). The upper part of the sleeve pattern should measure 2 inches more than the measurement of the upper arm.

IV. Cutting

Observe the general rules for cutting which you learned in your first year project, including:

1. Straighten the material.
2. Stretch the material into place if necessary (*See Fig. 7, First Clothing Bulletin*).
3. Press the material if necessary.
4. Plan the placing of pattern before doing any cutting. Study the cutting chart which comes with the pattern.
5. In general, place larger end of pattern to cut edge of material, to save material in one large piece.
6. Place pins at right angles to edge.
7. Cut with long, even strokes.

Fig. 19.—Method of cutting notches

8. Cut notches *out* from the pattern rather than *in* (*See Fig. 19*).

V. Construction

1. Baste up the dress and try it on to see if it is the right size. The dress should fit smoothly, with no wrinkles or folds. It should be large enough to fit comfortably when you are sitting down.

If the shoulders do not fit smoothly they can be taken up or let out at the seams.

If the dress is too large, the underarm seams may be taken up.

The skirt should hang straight, without poking out in front. It may be necessary to put in a small dart at the front underarm to make the dress hang well (*See First Clothing Bulletin, Fig. 20*).

2. The order of work depends on the style of the dress. Plackets, pockets, neck bindings, or facings may be finished before the seams are sewed up. Press each seam or other finish as soon as it is completed.

3. Seams

For a medium-weight material, plain seams, trimmed evenly and overcasted on the wrong side, or plain seams with stitched edges (*See First Clothing Bulletin, Fig. 22*), are good finishes. If your material is not too heavy, you may use French seams if you prefer.

4. *Collar and Cuffs*

Since the use of binding and facings is explained in the *First Clothing Bulletin*, instructions for making collars and cuffs will be given here.

Collars and cuffs are important, as they are often the main trimming of a dress. We have seen that the collar has a great deal to do with the becomingness of the dress.

a. Cutting

The collar of your commercial pattern is planned to fit the neck line of your dress exactly. You should take care not to stretch the neck line while working with the dress. If you wish to cut the neck lower, you must cut and spread the collar pattern to make it large enough to fit the new neck line (*See Fig. 20*).

Fig. 20.—Method of enlarging collar pattern

When you are sure that your patterns are satisfactory, cut the collar and cuffs from the material. As a rule the material is folded on either a lengthwise or crosswise thread, and the center back line of the collar pattern is placed on this fold. Cuffs are cut along the lengthwise thread of the material.

If the collar or cuff is to be double, cut the second thickness by placing the first one on the material. The two right sides should be placed together if there is a right and a wrong side to the material,

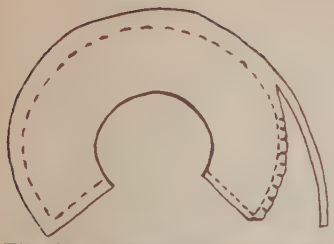


Fig. 21.—Stitching, trimming and clipping of double collar

and the lengthwise threads should be matched.

b. Stitching

A double collar or cuff is made by placing the two right sides together and stitching ¼ inch from the edge with a plain seam. Trim the seam, trim off corners of a square or pointed collar, and clip seam of a curved collar (*See Fig. 21*). Turn right side out, crease exactly on the line of stitching, baste and press. It is then ready to be applied to the dress.

c. Decoration

A double collar or cuff often has no decoration. It may have one or more lines of stitching around the edge, lace whipped on the edge, or may be trimmed with a simple embroidery stitch or design.

A single collar or cuff must have the edge finished in some way. Bias tape may be used as a binding or facing. The edge (if straight) may be hemmed with a decorative stitch, or may be hemstitched. A fine material may be finished by rolling the edge and whipping on lace with the overhand stitch.

d. Joining

Single collars and cuffs and many double ones are joined to the dress with a bias facing. Pin the collar in place on the right side of the dress as it is to be worn; that is, with the wrong side of the collar to the right side of the dress. Be sure that the center back of the collar is at the center back line of the dress. Baste the collar to the neck of the dress, ¼ inch from the edge. Before stitching, baste a strip of bias along the seam (*See Fig. 22*), and stitch bias, collar, and neck edge together in one stitching. Crease the bias facing over to the inside of the dress taking care to fold it exactly on the line of stitching. Sew it flat against the dress, by hand hemming or machine stitching.

Double collars are sometimes joined by stitching one edge of the collar to the neck edge, turning the other edge under and hemming it down to the first stitching.

Fig. 22.—Joining collar to dress with bias tape

e. Designing collar and cuff patterns

Sometimes you may wish to use collar and cuffs of a different shape than those which come with your commercial pattern.

By experimenting with paper patterns cut from newspaper you will find that you can design many different styles.

The foundation for a collar line is the neck line of your dress. Cut this the shape and depth you wish. Many collars look best when joined to a V-shaped neck line.

When the neck has been cut as you wish, fold the dress down the center back, and place this center back line on a folded edge of paper. Pin in place. Mark around neck curve from center back to center front. (The paper pattern may be used instead of dress, by pinning together at shoulder seam.)

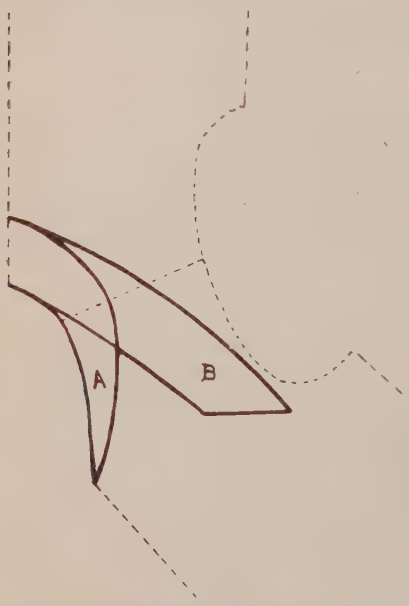


Fig. 23.—Designing collar patterns. A—Flat collar. B—Rolling collar

Any collar cut on this curve will fit the neck of your dress, and lie flat. Measure out from this curve the correct width and shape for the collar you wish (*See Fig. 23-A*).

You may wish to have a collar which rolls up in the back rather than one which lies flat. A rolling collar is becoming to most people, and can easily be made from the flat collar by making the neck line straighter. From the shoulder point at the neck, swing the neck line out until it is about half way between the center front and the armhole. Draw in the width and shape of collar as desired (*See Fig. 23-B*). When this straighter neckline is attached to the dress, the collar will roll up in back. The straighter you make the neckline, the more rolling the collar will be.

5. *Skirt Finishes*

a. If circular or flare pieces are used in the skirt they must be cut and made with great care as they are easily stretched out of shape. Pin the seams, and baste them carefully so that you do not stretch the edges. Be sure that the tension of your machine stitching is loose enough so that the seams are not drawn up and puckered.

On circular skirts a bias binding, facing, or piping is a good finish for the lower edge. A hem is rather bulky for this type of skirt, but you may use it if you wish, in order to have the hem allow-

ance for lengthening the skirt later. (*See directions for putting in hem.*)

b. Pleats should be folded along a straight thread, basted in place, and pressed carefully before the pleated piece is joined to the rest of the dress.

6. *Sleeves*

Pin the sleeves in the waist by matching the corresponding notches. Pin all the way around the armhole, holding the sleeve toward you, as this makes it easier to hold in the extra fullness evenly. Place pins close together and at right angles to the edge. Sleeves are made to fit plain in the armhole, with no gathers. They should be at least one inch larger than the armhole, however. This extra fullness is eased in over the top of the armhole so the sleeve will not draw across the top of the arm.

Baste the sleeve in, still holding your work so that the sleeve is toward you. No matter how many sleeves you have put in, always pin and baste them before stitching.

Try on the dress to see if the sleeves fit correctly. The armseye seam should be at the point of the shoulder at the top because a seam which comes over too far on the arm gives a sloppy appearance. The sleeve should hang straight, with a lengthwise thread from the highest point of the sleeve to the elbow, and a crosswise thread straight around the upper arm.

Stitch on the line of basting, and finish the seam by binding with a bias binding. This seam gets a good deal of wear because the armhole fits quite closely. For this reason it is well to bind the seam, even though the other seams are finished by overcasting. A sleeve is *never* joined to a dress by a French seam.

7. *Belt*

If the dress has a belt, it should be made and adjusted on the dress before the hem is put in. A belt looks well when held in place securely, but lightly, by French tacks (*See Fig. 24*). Catch the belt to the dress with a few strands of thread, and blanket-stitch over the threads.

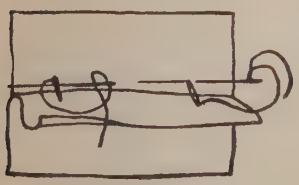


Fig. 24.—French tacks

8. *Hem*

This is the last step in making your dress. The collar and cuffs should be applied, sleeves sewed in, and the belt attached to the dress before the dress is evened around the bottom.

Try on the dress and have some one hang it for you. The person who is helping you should measure up from the floor (using a yardstick) the number of inches from the floor you wish the dress to be when finished. She will put in a line of pins around the dress to

make an even line parallel with the floor. It will be easier to do this if you can stand on a table.

Turn up the hem on the line of pins, straightening any irregularities in the line, and matching the lengthwise seams in hem and dress. Check the length by measuring the two seam lines to see if they are the same length. Baste the hem near the folded edge to hold it in place.

Trim off the hem allowance if it is not even in width. Turn in the raw edge, using a paper gauge to check the width of the hem as you baste it in place.

Sew the hem in place by hand hemming. This looks nicer than machine stitching, and is easier to rip out if you have to change the hem line.

If the skirt is circular or gored, there will be a good deal of fullness at the top of the hem where the raw edge is to be turned under. To take care of this, make small darts at right angles to the edge of the hem, placing them where the fullness naturally falls. Turn them all in the same direction, to make stitching and pressing easier. Press darts in place. Trim hem allowance to even width. Turn in raw edge ¼ inch, and baste hem in place ready for hemming.

On soft materials fullness at the top of the hem may be taken care of by gathers instead of darts. Turn under the raw edge of the hem, gather it by hand or machine, draw up the thread to make the hem fit smoothly, distributing the gathers evenly. Pin and baste in place. Hem by hand.

V

Score Cards to Be Used in Judging Your Work

(Score Cards from U.S.D.A. Miscellaneous Circular No. 90)

You should not feel that you have completed an article until you have judged it according to one of the score cards given below. Continued practice in using these score cards will make you a better judge of clothing work in general and will help you to raise the standard of your own work.

Undergarments

I.	*Materials Used, Including Trimmings*		30
	Hygienic aspects	10	
	Durability of materials	10	
	Laundering qualities	10	
II.	*Workmanship*		30
	Choice and neatness of seams, hems, finishes, etc.	15	
	Perfection of stitching (hand or machine)	15	
III.	*Design*		20
	Suitability	10	
	Protection and modesty		
	Comfort		
	Beauty in line and color	5	
	Originality	5	
IV.	*General Appearance*		10
	Cleanliness	5	
	Pressing	5	
V.	*Relation of Garment Value to Cost in Time and Money*		10
	Total Score		100

Patch

I.	*Inconspicuousness of Patch*		40
	Choice of material and thread for patch	10	
	Placing of patch	10	
	Size and position of stitches	10	
	General neatness of work	10	
II.	*Suitability of Type of Patch to Article and Fabric*		20
III.	*Durability of Result*		30
IV.	*General Appearance of Exhibit*		10
	Cleanliness	5	
	Pressing	5	
	Total Score		100

School, House, or Street Dresses

I.	*Materials Used, Including Trimmings*		30
	Suitability to design and purpose of dress	15	
	Durability of materials	10	
	Laundering and cleaning qualities	5	
II.	*Design and Color*		20
	Suitability to occasion	10	
	Individuality	5	
	Beauty of line and color	5	
III.	*Workmanship*		30
	Choice and neatness of seams, hems, finishes, etc.	15	
	Perfection of stitching (hand or machine)	15	
IV.	*General Appearance*		10
	Cleanliness	5	
	Pressing	5	
V.	*Relation of Garment Value to Cost in Time and Money*		10
	Total Score		100

VI

Suggested Outlines for Demonstration

These outlines are given as suggestions for club members and local leaders. Detailed subject matter should be worked out in each case, using the outline as a foundation.

Use and Alteration of Commercial Patterns

Reference

Second Clothing Bulletin, Problem IV.

A	B
Talks	
Introduces herself and partner. Explains purpose of demonstration.	
1. Buying patterns. a. By age or bust measure. Explanation of method of taking bust measure.	1. a. Demonstrate taking of bust measure.
2. Studying pattern and envelope. a. Envelope gives some information about pattern, such as size, amount of material needed, number and kind of pieces in pattern. The pieces needed should be selected, and others replaced in envelope.	2. a. Point out these features on pattern envelope. Open pattern, and select pieces needed, referring to chart on envelope.
b. Patterns are marked to show seam allowances, places for joining, etc. The method used varies with the make of pattern. Explanation of two or three methods.	b. As A explains various pattern markings, show patterns to illustrate the points.

	Talks
3. a. Act as model for B.	3. Altering pattern. a. Even though the right size pattern is bought, it may need some alteration. Patterns are made to standard measures, but people who use them are not standard. Example given by holding pattern up to A.
b. Shorten pattern according to method described by B. (Dress, nightgown, and bloomer patterns may be used to illustrate various pattern alterations).	b. Pattern too long, (see page 17). Explanation of straightening outside line after tucks are folded in to shorten pattern.
c. Correct pattern as explained by B.	c. Pattern too wide, (see page 17).
d. Correct pattern as explained by B.	d. Pattern too short. (see page 18).
e. Correct pattern as explained by B.	e. Pattern too narrow, (see page 18).
Talks	f. Demonstrate alteration as described by A.
f. Altering sleeve patterns. (See page 17).	
4. Summary and conclusion.	4. Put illustrative material in order.

Choosing Neck and Collar Lines

Reference

Second Clothing Bulletin, Problem IV.

A	B
Talks	
Introduces herself and partner. Explains purpose of demonstration.	
1. Importance of neck and collar lines in dress.	1.
a. They are a frame for the face, and their shape and color affect the appearance of the face.	
2. Types of faces.	2. a. As A explains suitable lines for round face, B tries various neck and collar lines on girl of this type. Actual collars may be used, or samples cut from muslin. They must be good examples of the point you are trying to prove.
a. Round face. Using round lines for neck of collar lines will add to roundness of face. Long, narrow collars and V-effects are more attractive for the girl who has a round face.	
b. Long, thin face, (see page 13).	b. Demonstrate points as explained by A, using suitable neck and collar lines.
c. Demonstrate points as explained by B.	*Talks*
	c. Square face or square chin, (see page 12).
d. Show that a variety of neck and collar lines can be worn by this type.	d. Oval or in-between type, (see page 12).
3. Put illustrative material in order.	3. Conclusion and summary.

NOTE: For illustrative material you should have plain round, square, and V-neck lines, as well as collars of various shapes, both flat and rolling. The two girls who are giving the demonstration may act as models if they are the right types, but they will need to have other girls to assist them.

Bias Tape and Its Uses

Reference

First Clothing Bulletin.
Mimeographed outline: Garment Finishes.

A	B
Talks	
Introduces herself and partner. Explains purpose of demonstration.	
1. Importance of choosing the right trimming or decoration.	1.
2. Reasons for use of bias tape.	2. Show two or three garments with attractive trimming of bias tape.
a. It is attractive.	
b. It is practical, as it wears and launders well.	
3. Commercial bias tape. a. Saves time, and is easy to apply.	3. a. Show that tape is cut and folded ready for use.
b. Can be had in a variety of colors, designs, and weights of material, and should be chosen according to color and texture of material of garments.	b. Illustrate by showing tape of various colors; of checked, stripe, and fancy designs. Sample cards may be used to help illustrate this point. Show combinations of tape and material, in samples or finished garments, to illustrate good color combinations, and correct weight and texture of tape to use with various materials, as gingham, organdy, voile.
c. Can be bought in various widths.	c. Show different widths of white tape available.
4. Home-made tape. a. Can sometimes be made from pieces you have left over from making garments.	4. a.

b. Can sometimes get material by the yard which is more nearly the right color than you can find in ready-made tape.	b.
c. Method of making home-made bias; folding, marking, cutting, joining, (see First Clothing Bulletin, page 14).	c. Demonstrate points as explained by A. Material with a conspicuous stripe is good to use here. Your material must be on a large enough scale that your audience can see every step clearly.
	Talks
5. a. Show tape used to finish the edges as described by B. Show that it can be made to fit curves smoothly because of elasticity.	5. Uses of bias tape. a. Binding. It is used for binding various edges, as curves, straight edges, square or V-shaped corners. Elasticity makes it useful for both inner and outer curves.
b. Show garments or samples to illustrate use of bias as a facing.	b. Facing. Bias may be used for facing a straight or curved edge, to the right or wrong side; for bands of trimming stitching flat on the garment.
c. Show examples of tape used as decoration.	c. Decorative uses. Bias may be applied to garments in decorative designs, such as small squares whipped down by hand, tape folded in points, etc., (see outline on Garment Finishes, and booklets published by bias tape companies).
6. Put illustrative material in order.	6. Conclusion and summary.

IDAHO CLUB PLEDGE

I pledge my head to clearer thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.